

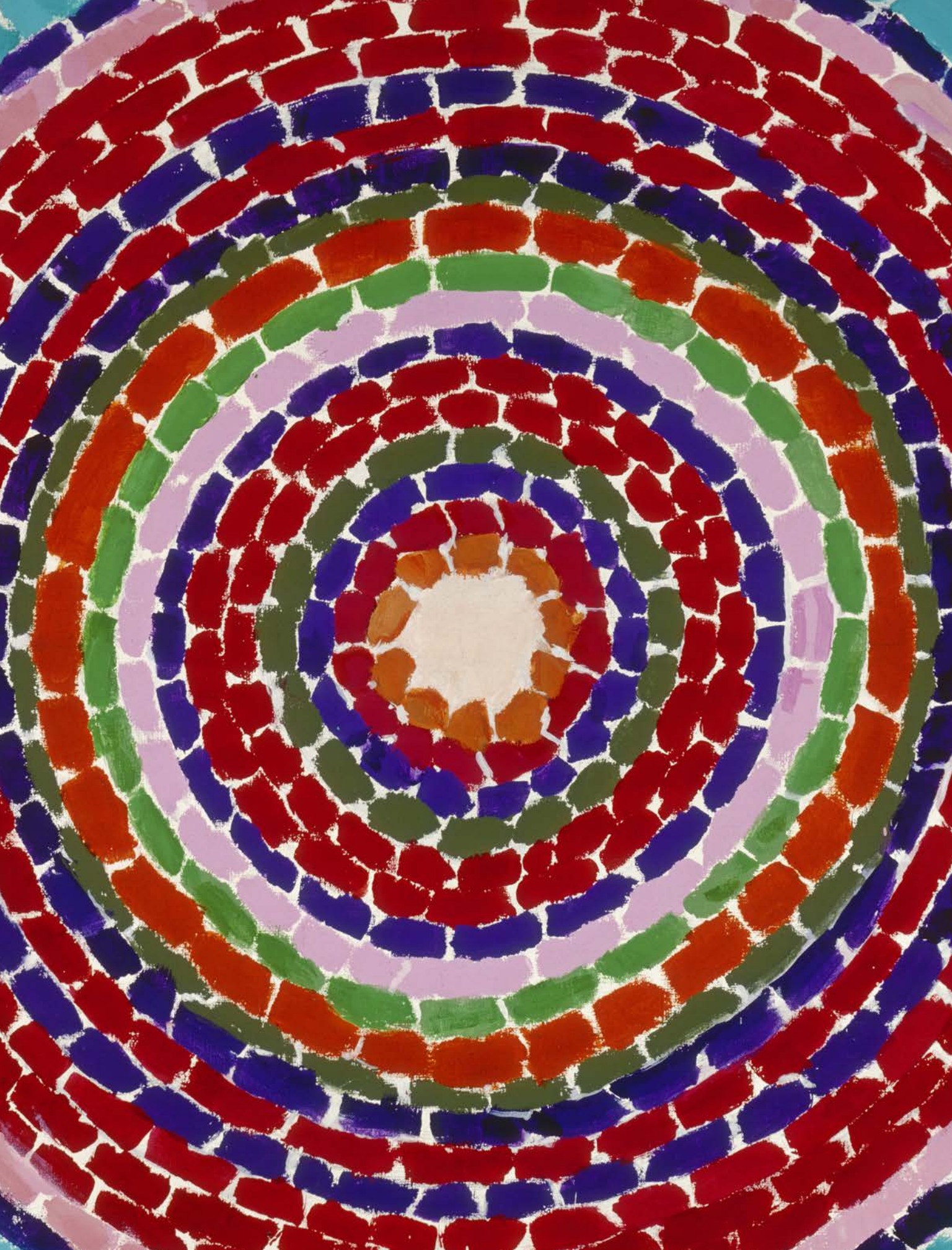
# ART TALES

PRE-K RESOURCE

National Gallery of Art







Need ideas for how to talk about art with your little ones? In this resource, you can explore artworks with your children, read books with related themes, and try your hand at making some art of your own. Use the related coloring pages and cut-outs for extra creative fun!

#### SOME TIPS:

**Take time** to look closely and listen carefully — to the artwork, to the books, and to each other. Let children's interests and attention span set the pace for a shared looking and reading experience.

**Encourage conversation** throughout your reading, not just at the end. Sharing thoughts and questions as they arise helps to keep everyone engaged.

**Follow up** your exploration and reading with a museum visit or a hands-on art making experience. What new ideas about an artist's work — including your own! — do you have after learning more?



# ROMARE BEARDEN



Romare Bearden  
**Tomorrow I May Be Far Away**, 1967  
collage of various papers with charcoal, graphite,  
and paint on paper mounted to canvas  
National Gallery of Art, Washington, Paul Mellon Fund, 2001.72.1  
© Romare Bearden Foundation/Licensed by VAGA, New York, NY

When Romare Bearden was a little boy, his family moved from the countryside to the biggest city in America, New York. As a grown-up, he created collages inspired by his childhood — traveling south to visit his grandparents in North Carolina and the sights and sounds of New York City. Bearden started by collecting pieces of paper, including magazine illustrations, wallpaper, and hand-painted papers. He cut them into shapes and glued them onto a large piece of canvas, layering the pieces to make his picture. Bearden described his technique as “collage painting” because he often painted on top of the collaged papers.

## LOOK

What is the first thing you see when you look at this work of art? Why do you think it caught your attention?

How many people can you count in this picture? Describe what they are doing.

What colors do you see? Where else does that color appear? Find other colors and patterns that repeat throughout the picture.

What are the man and woman watching? What do you think they might be thinking? *(To help children think through this question, draw a speech bubble on a printed version of the image and fill in what each person might be saying.)*

Imagine yourself inside this scene: What sounds might you hear? What might you smell?

How do you think the artist made this work of art? What clues do you see that might help us understand how the work was made?

Create a story to go along with this scene. In your story, what might happen next?

## MAKE

### Create a collage

You will need:

Scissors  
Glue sticks  
Cardboard or tagboard  
Assorted papers, wallpaper  
sample books, wrapping paper,  
magazines, and/or postcards  
Personal photographs

First, think of a place that is special to you. What people, activities, sights, and sounds make that place special? Like Bearden, you will use your memories of everyday life in that place to help you make your artwork.

Next, gather photographs and postcards that remind you of that place. Collect patterned papers, such as wrapping paper or wallpaper, and look through magazines for pictures. Cut out patterns and colors from your papers, and then arrange and glue them on the cardboard to form the background.

Cut out details of people and objects from your personal photographs. Layer the pieces to create your scene. You can add more details on top with paint or markers.

## READ

*Islandborn/Lola*  
by Junot Díaz and  
Leo Espinosa

*My Hands  
Sing the Blues:*  
*Romare Bearden's  
Childhood Journey*  
by Jeanne Walker  
Harvey and  
Elizabeth Zunon

## VOCAB BANK

canvas  
collage  
pattern







# GEORGE BELLWS



George Bellows  
**New York, 1911**  
oil on canvas  
National Gallery of Art, Washington,  
Collection of Mr. and Mrs. Paul Mellon, 1986.72.1

George Bellows moved to New York City to become an artist. He loved to walk around the city and observe its crowded streets and construction sites. Then he would go back to his studio and paint everything he saw: people walking down the street, horses pulling carts, skyscrapers, streetcars, and more.

## LOOK

What color do you see the most?  
What other colors do you see?

What kinds of buildings do you see?  
Describe them.

What are the people doing? Make a  
list of their activities.

What time of day might it be? What  
season is it? How can you tell?

How would you describe the overall  
mood or feeling of this painting?

Choose one person in the painting  
to take a closer look at. What do  
you think that person might see  
and hear, smell or taste? How might  
that person feel?

## MAKE

### Create a city scene

You will need:  
Oil pastels  
Heavyweight paper  
Colored paper or cardstock  
Scissors  
Glue

Close your eyes and imagine a big  
city. What kinds of buildings are there?  
What is the traffic like? What are the  
people doing?

Make the background of your city  
scene first. Cut rectangles or other  
building shapes out of colored paper  
or cardstock, and glue them to your  
heavyweight paper. Add details to the  
buildings with oil pastels. Then, add  
people to your scene by drawing with  
pastels. Try to capture the energy of  
the city in your work!

## READ

*A New Home/  
Un nuevo hogar*  
by Tania de Regil

*George Bellows:  
Painter with a  
Punch!*  
by Robert Burleigh

## VOCAB BANK

pastel  
scene







# LOUISE BOURGEOIS



Louise Bourgeois  
**Spider**, 1996, cast 1997  
bronze with silver nitrate patina  
National Gallery of Art, Washington, Gift of  
The Morris and Gwendolyn Cafritz Foundation, 1997.136.1

Louise Bourgeois made many sculptures of spiders. Some are just a few inches tall (as big as an apple) and some are over thirty feet tall (as big as a building). To the artist, the spider — patient and protective — was a symbol for her mother.

## LOOK

What five words would you use to describe this sculpture?

How many legs does it have?  
Count them.

Imagine if this sculpture came to life. How would it move? How might people react to it? What do you think the spider would want to do?

## MAKE

### Make a symbolic sculpture

You will need:  
Paper  
Pencil  
Lightweight wire

Think of an important person in your life — a family member, teacher, friend, or even yourself! What makes that person special? What words would you use to describe that person? What do they like to do?

Now think of an animal or creature that shares one or more of those special things that remind you of your important person. Like Louise Bourgeois, you can use an animal as a symbol to represent that person.

Before you begin working with the wire, you might want to draw your animal or creature with your pencil and paper.

Then, carefully bend and twist the wire to create a sculpture of your animal or creature. Try wrapping or coiling the wire around a pencil to make its rounded parts.

Display your sculpture so that you can see all of its sides, or use string to hang it in the air. What will you call it?

## READ

*The Itsy Bitsy Spider*  
by Maddie Frost

*La pequeña araña*  
by Chad Thompson

*Cloth Lullaby:*  
*The Woven Life of*  
*Louise Bourgeois*  
by Amy Novesky and  
Isabelle Arsenault

## VOCAB BANK

coil  
protective  
represent  
sculpture  
symbol







# MARY CASSATT



Mary Cassatt  
**Little Girl in a Blue Armchair**, 1878  
oil on canvas  
National Gallery of Art, Washington,  
Collection of Mr. and Mrs. Paul Mellon, 1983.1.18

Mary Cassatt painted many images of mothers and children. She painted the scenes that she saw around her: children taking a bath, playing in the sand, and spending time with their parents. Observing from real life, Cassatt was able to capture everyday moments.

## LOOK

What colors can you find in the armchairs? What patterns?

What is the little girl wearing?  
Describe her outfit.

Look carefully at how the little girl is sitting, then take the same pose with your body.

What else can you find in this room?

What do you think this little girl might be thinking or feeling? *(To help children think through this question, draw a speech bubble on a printed version of the image and fill in what the girl might be saying.)* Have you ever felt this way?

If you could talk to this girl, what would you ask her? What might she ask you?

Imagine this painting is a scene from the middle of a story. What happened before this? What might happen next?

What name would you give the puppy?  
What title would you give the painting?

## MAKE

### Paint a quiet moment

You will need:  
Paints  
Paintbrushes  
Heavyweight paper

Where do you go to have some quiet time? You might think of a place at home, at school, outside, or somewhere else. What do you do in this place? Are you by yourself, or is someone with you? If you can, spend some time in that place before making this painting.

Now, paint that special place. When you're ready to paint, decide on the most important things to include in your painting. Try to make them fill the paper. How can you use color and pattern, or a person's pose, to capture a particular feeling?

You might want to paint someone else in a quiet moment. Ask a family member or friend to pose for you, or even your family pet!

## READ

**Good Boy Fergus!/  
¡Muy bien Fergus!**  
by David Shannon

**Mary Cassatt:  
Extraordinary  
Impressionist  
Painter**  
by Barbara  
Herkert and Gabi  
Swiatkowska

## VOCAB BANK

observe  
pose  
quiet







# JOSEPH CORNELL



Joseph Cornell  
**Untitled (Medici Prince)**, c. 1953  
construction  
National Gallery of Art, Washington,  
Gift of the Collectors Committee, 1982.54.1

Joseph Cornell liked to make art at his kitchen table. He never went to art school, and he didn't draw or paint — instead, he made boxes. He filled these boxes with pictures and objects that he found on his walks around New York City.

## LOOK

What colors do you see? What shapes?

Do you see any patterns that repeat in the artwork? Point them out.

Does this artwork remind you of anything? What do you see that makes you say that?

What would you ask the child in this work of art? What would you ask the artist who made it?

What title would you give this artwork?

## MAKE

### Build a story box

You will need:

Shoe box or box lid  
Found objects such as shells, buttons, or small toys  
Assorted papers, magazines, and/or photographs  
Scissors  
Glue  
Small pieces of cardboard  
String or wire  
Paint and paintbrush (optional)

To start, you might want to paint your box a solid color and let it dry. Then, think about the pictures and objects you want to put in your box. Which ones seem to go together?

To build your box, first create a background by gluing printed or patterned paper to the inside of the box. Then arrange your objects until you are happy with where they are. For example, you might hang things from the top of the box with string or wire or use small pieces of cardboard to raise them up. When you are finished, glue the objects in place. What will you name your box?

## READ

*Not a Box/No es una caja*  
by Antoinette Portis

*Mr. Cornell's Dream Boxes*  
by Jeanette Winter

## VOCAB BANK

arrange  
object  
pattern







# WASSILY KANDINSKY



Wassily Kandinsky  
**Improvisation 31 (Sea Battle)**, 1913  
oil on canvas  
National Gallery of Art, Washington,  
Ailsa Mellon Bruce Fund, 1978.48.1

Wassily Kandinsky was a musician as well as a painter — sometimes both at the same time! Kandinsky believed that paintings, like music, could express and inspire feelings in everyone. Many of his paintings have bright and bold colors that he thought connected to specific sounds and music.

## LOOK

How many different colors can you find? Name them.

What kinds of lines do you see?  
Choose a line and use your finger like a paintbrush to trace it in the air.

Can you find two boats in this painting?  
Can you find a city? Or do you see something else?

What color would you use to express different feelings — Happiness? Sadness? Excitement? Anger?

If this painting were a piece of music, what might it sound like to you?

## MAKE

### Paint to music

You will need:

Paper  
Paints  
Paintbrushes  
Music to listen to

First, choose a special song or piece of music. Close your eyes and listen to the music. How does it make you feel? What kinds of lines, colors, and shapes do you think of as you listen to the music?

Next, listen to the music again — this time, while painting. Start with a background color (or use colored paper) to show the overall mood of the piece. Then, as you listen, paint a line that follows the melody. Pick a shape, such as a circle or square, and paint it every time you hear a part of the song that repeats. Finally, add colors inside and around the shapes that match the different feelings the music inspires in you.

## READ

*The Color Monster/El monstruo de colores*  
by Anna Llenas

*The Noisy Paint Box: The Colors and Sounds of Kandinsky's Abstract Art*  
by Barb Rosenstock and Mary GrandPré

## VOCAB BANK

abstract  
battle  
inspire  
melody







# JACOB LAWRENCE



Jacob Lawrence  
**Street to Mbari**, 1964  
glue tempera, opaque watercolor  
and graphite on wove paper  
National Gallery of Art, Washington,  
Gift of Mr. and Mrs. James T. Dyke, 1993.18.1

Jacob Lawrence was a painter, storyteller, and teacher. He wanted to tell stories about the lives of African Americans. He did this by painting pictures of the people and places he saw every day. He also painted series of famous people and scenes from history. Lawrence lived in New York City for many years, but he also traveled to the country of Nigeria to learn more about its art and culture.

## LOOK

How many different colors do you see?  
Name them.

What kinds of shapes do you see?  
Does that shape repeat somewhere  
else in the painting?

What are the people doing? Make a  
list of their activities.

What do you see off in the distance,  
in the background of the painting?

What one word would you use to  
describe the overall mood or feeling  
of this painting?

Imagine you are walking through this  
scene. What sounds would you hear?  
What might you smell or taste? What  
could you feel with your fingertips?

How would this artwork look different  
if it were the end of the day?

What would you want to ask the artist  
about this work?

## MAKE

### Paint a gathering place

You will need:  
Pencil  
Paints  
Paintbrushes  
Heavyweight paper

Think of a place where people  
gather — a park, school assembly,  
church, game, or concert. What  
different things do people do there?  
What is the overall feeling you get  
from being there?

Draw the scene in pencil, using simple  
shapes and outlines. First, draw the  
people and objects at the bottom of  
the page. Then fill in the space around  
them, repeating some of the same  
shapes. Will you include yourself as  
part of this scene?

Like Jacob Lawrence, choose only four  
colors (plus black and white) to paint  
the scene. Using one color at a time,  
fill in each shape.

## READ

*Maybe Something  
Beautiful: How  
Art Transformed  
a Neighborhood/  
Quizás algo  
hermoso: Cómo  
el arte transformó  
un barrio*  
by F. Isabel Campoy,  
Theresa Howell, and  
Rafael López

*Jake Makes a World:  
Jacob Lawrence,  
A Young Artist in  
Harlem*  
by Sharifa  
Rhodes-Pitts and  
Christopher Myers

## VOCAB BANK

background  
culture  
distance  
scene  
series







# HENRI MATISSE



Henri Matisse  
**Beasts of the Sea**, 1950  
gouache on paper, cut and pasted on  
white paper, mounted on canvas  
National Gallery of Art, Washington,  
Ailsa Mellon Bruce Fund, 1973.18.1

Henri Matisse was always fascinated by colors. He spent many years painting with a paintbrush. But as he got older, he tried a new kind of art: the paper cut-out! To try something new, he took brightly painted papers, cut them into shapes, and arranged them in designs. Matisse called this “painting with scissors.”

## LOOK

What colors do you see? Find the same colors in different places throughout the artwork.

What shapes do you see? What do these shapes remind you of?

Do you see any lines in this work of art? Use your fingertip like a paintbrush to trace the lines in the air. What words would you use to describe the lines?

Where do we see these colors and shapes in nature?

How do you think Henri Matisse might have made this? What tools could he have used?

## MAKE

### Paint with scissors

You will need:

Scissors

Colored paper (or painted paper)

Heavyweight white paper

Glue sticks

Use colored paper or, like Henri Matisse, make your own colored paper by painting entire sheets of white paper in one color. Paint on heavyweight paper or cardstock so the paper doesn't curl as it dries.

Next, think of a theme or place for your artwork, such as a garden, a city, or the sea. Use scissors to cut the colored paper into different shapes like trees, buildings, or waves.

Arrange your cut-out shapes on a large piece of heavyweight white paper. You can use the leftover pieces of colored paper too! Move the different pieces until you are happy with the design, then glue your shapes in place.

## READ

*Carmela Full of Wishes/Los deseos de Carmela*  
by Matt de la Peña  
and Christian Robinson

*The Iridescence of Birds: A Book About Henri Matisse*  
by Patricia MacLachlan and  
Hadley Hooper

*Henri's Scissors*  
by Jeanette Winter

## VOCAB BANK

cut-out  
design  
theme







# JOAN MIRÓ



Joan Miró  
**The Farm**, 1921 – 1922

oil on canvas  
National Gallery of Art, Washington,  
Gift of Mary Hemingway, 1987.18.1

Joan Miró grew up in Spain, a country in Europe, in a region called Catalonia. As an adult, he moved far away, but every summer he returned to his family's village to visit. Miró made this painting of his family's farm, which he loved very much. Miró painted parts of the landscape surrounding the farm in many of his artworks.

## LOOK

Look for different shapes — circles, squares, triangles.

Draw an imaginary line dividing the painting into two parts. What is on either side of your line?

List all the different animals you can find.

Do you think this is a real place or an imaginary place? Why?

Imagine you could visit this farm. Which part of it would you explore first?

What would you ask the artist about this work?

## MAKE

### Draw a memory place

You will need:

Paper

Your favorite drawing supplies

Before you begin, close your eyes and imagine that you're visiting your favorite place: the beach, the library, a relative's house, or somewhere else that is special to you. What is it like there? What do you do there? List the things — both big and small — you might include in a drawing of this place.

When you're ready to draw, fold the paper in half, and then in half again. Open it out flat. Notice how the creases divide the paper into four sections. As you draw, try to remember your special memories of this place. Do any new details come to mind? Put different memories of the place in each of the four sections.

## READ

*A New Home/  
Un nuevo hogar*  
by Tania de Regil

*Miró's Magic  
Animals*  
by Antony Penrose

## VOCAB BANK

crease  
landscape  
relative







# CLAUDE MONET



Claude Monet  
**The Artist's Garden at Vétheuil, 1881**  
oil on canvas  
National Gallery of Art, Washington,  
Ailsa Mellon Bruce Collection, 1970.17.45

Claude Monet loved art and nature. He combined those two loves by planting colorful gardens wherever he lived and then painting them. Monet carefully planned his gardens to be beautiful and different in every season, and he painted many different versions of his gardens.

## LOOK

What is one word you would use to describe this painting?

What season of the year might it be? What do you see that makes you say that?

Follow the path through the painting with your eyes. What is in the front or foreground, closest to you? The middle ground? The background?

Imagine you are inside this scene. What would it feel like to be there? What would you do first?

## MAKE

### Draw a garden

You will need:

Pencil

Oil pastels

White paper

Like Claude Monet, you will need to plan your garden before you can draw it! You will also need to decide what time of day and season of the year it will be in your garden scene. What colors would you use to show a morning sky, or the garden in autumn? Will you make a path through your garden? Where might it lead?

Next, use oil pastels to fill your garden with color. Working with one color at a time, add flowers to the garden. Then fill in around the flowers with stems and leaves. Try layering and blending your colors to see what happens!

## READ

*The Gardener's Surprise/La sorpresa del jardinero*  
by Carla Balzaretti  
and Sonja Wimmer

*The Green Fingers of Monsieur Monet*  
by Giancarlo Ascari  
and Pia Valentinis

## VOCAB BANK

inspiration  
pastel  
scene







# GEORGIA O'KEEFFE



Georgia O'Keeffe  
**Jack-in-the-Pulpit No. 3, 1930**  
oil on canvas  
National Gallery of Art, Washington, Alfred Stieglitz Collection,  
Bequest of Georgia O'Keeffe, 1987.58.2

Georgia O'Keeffe is famous for her large paintings of flowers, shells, and bones. In this work, O'Keeffe makes the flower larger than it is in real life, making us notice its unique color and design. This painting is part of a series. In each painting of the series, O'Keeffe zooms in closer to the center of the flower, making it harder to recognize as a flower.

## LOOK

What colors do you see? Name and describe them.

Find colors, lines, and shapes that repeat throughout the painting.

Compare this painting to another one in the series. How is it the same? How is it different?

Take a look at the other paintings in this series. Which is your favorite? Why?

What are some reasons why an artist might make a painting of a flower?

What are some other art supplies you could use to make a series of flower paintings?

## MAKE

### Zoom in on a flower

You will need:  
Fresh flowers or a potted (flowering) plant  
Pencil  
Paintbrushes  
Watercolor paints  
Watercolor paper  
Sponge or paper towel  
Cup or container of water

First, take time to look closely at a single flower. Notice its colors and patterns, the shapes of its petals, and all of its parts. Try to zoom in and get a bug's-eye view of the flower!

Next, use a pencil to draw the shape of the flower. Make your drawing fill the watercolor paper, maybe even going off the edges, so that the flower looks larger-than-life.

Use watercolor paints to fill in your flower drawing. For large areas of color, such as petals and leaves, first wet the paper with a damp sponge or paper towel, then brush on the watercolor so it spreads. Let the paint and paper dry before adding patterns and details.

## READ

*Lola Plants a Garden/Lola planta un jardín*  
by Anna McQuinn and Rosalind Beardshaw

*Through Georgia's Eyes*  
by Rachel Rodríguez and Julie Paschkis

## VOCAB BANK

damp  
pattern  
pulpit  
series  
watercolor







# RAPHAEL



Raphael  
**Saint George and the Dragon**, c. 1506  
 oil on panel  
 National Gallery of Art, Washington,  
 Andrew W. Mellon Collection, 1937.1.26

Raphael was an Italian artist who painted all types of things, from portraits to huge murals of scenes from popular myths. In this artwork, Raphael paints the legend of Saint George as a knight who fights a dragon. A princess named Cleo watches in the background, hoping her town will be safe from the dragon.

## LOOK

Zoom in on one section of the painting and look closely. What details do you notice in your section?

What words would you use to describe the dragon? The horse?

Imagine this painting is a scene in a story. What might happen next? What came before this moment in the story?

If you could add details to this painting, what would you add? Why?

What one word would you use to describe this painting?

## MAKE

### Make a “courage” animal mask

You will need:  
 Heavyweight paper  
 Popsicle sticks  
 Crayons or colored pencils  
 Glue

Think about a time when you felt afraid of something. Everybody has moments when they need to face something scary! Now imagine you could turn into an animal that would make it easier to face your fear. What would that animal be? What about that animal seems brave to you?

Draw a large circle, about the size of your face, on a piece of paper. In the circle, draw your brave animal. Remember to add details that you think are important about that animal. When you’re finished with your drawing, cut out the large circle. Glue a popsicle stick on the back so you can hold the mask up to your face.

## READ

*Dragons Love Tacos/Dragones y tacos*  
 by Adam Rubin and Daniel Salmieri

*St. George and the Dragon*  
 by Margaret Hodges and Trina Schart Hyman

## VOCAB BANK

courage  
 legend  
 myth  
 portrait







# DIEGO RIVERA



Diego Rivera  
**No. 9, Nature Morte Espagnole, 1915**  
oil on canvas  
National Gallery of Art, Washington,  
Gift of Katharine Graham, 2002.19.1

When Diego Rivera was a young artist, he traveled to different countries and explored new ways of painting. After his travels, Rivera returned to his home country of Mexico, where he combined new techniques from the places he visited with the traditions of his homeland. This still life includes objects that reminded him of his home in Mexico.

## LOOK

What shapes do you see? Look for circles, triangles, and rectangles.

Do you recognize any of these objects? Which ones?

Which objects can you see from above? Which can you see from the side? Which can you see through?

Pretend you can reach inside this painting and pick up one thing. Which would you choose? What might it feel like?

## MAKE

### Create a still life collage

You will need:

Heavyweight paper

Colored pencils

Assorted colored or patterned papers

Scissors

Glue stick

First, gather three to five objects from around your home. To make your still life more interesting, try to choose objects with different colors, patterns, shapes, and textures. Like Diego Rivera, you might want to include some objects that are special to you. Arrange the objects on a low table so you can see them from all sides.

One by one, draw each object. Focus on simple shapes such as circles, triangles, rectangles, and squares. Try standing in a different spot and drawing some of the items from different viewpoints — from above, below, or another side. You might draw one object on a colored piece of paper and another object on a patterned piece of paper.

Cut out all of your drawings and arrange them on a sheet of heavyweight paper. Once you're happy with your arrangement, glue the drawings down to create a still life collage.

## READ

*Not a Box/No es una caja*  
by Antoinette Portis

*Diego Rivera: His World and Ours*  
by Duncan Tonatiah

## VOCAB BANK

homeland  
object  
pattern  
still life  
viewpoint







# HENRI ROUSSEAU



Henri Rousseau  
**Tropical Forest with Monkeys**, 1910  
oil on canvas  
National Gallery of Art, Washington,  
John Hay Whitney Collection, 1982.76.7

Henri Rousseau never saw a real jungle! To make his jungle paintings, he first visited the botanical garden and zoo in Paris, drawing the tropical plants and animals he saw there. At home in his studio, he combined and changed the plants in his sketches to create imaginary jungles for animals from different parts of the world.

## LOOK

How many animals can you find in this painting? Pretend you are one of the animals — do what they are doing.

What color do you see the most? Find different shades of that same color.

Do you think this is a real place or an imaginary place? Why?

What other creatures might be hiding here?

Imagine you are traveling to this jungle. What would you need to wear? What would you plan to do? What would it be like there?

Create a story to go along with this painting. What might happen next?

## MAKE

### Create an imaginary jungle

You will need:

Heavyweight paper

Paints

Paintbrushes

Crayons or colored pencils (optional)

Before you begin, you might want to visit a garden or park and, like Henri Rousseau, draw the plants you see there. Notice the colors and shapes of the leaves, and how they are arranged on their stems.

To create your own imaginary jungle, first paint a background of sky and soil (or use colored paper). Add trees, branches, stems, and leaves, referring to your sketches for ideas as you paint. Try mixing paints — add black or blue to green for dark greens, and yellow or white to green for lighter greens.

Are there any animals hiding in your jungle? If so, go ahead and add them now!

After the paint dries, you may want to use crayons or colored pencils to add the final details to your imaginary jungle.

## READ

*The Perfect Animal/  
El animal perfecto*  
by Raquel Díaz  
Reguera

*Ayobami and the  
Names of the  
Animals/Ayobami  
y el nombre de  
los animales*  
by Pilar López Ávila  
and Mar Azabal

*The Fantastic  
Jungles  
of Henri Rousseau*  
by Michelle Markel  
and Amanda Hall

## VOCAB BANK

jungle  
palm  
reptile  
tropical

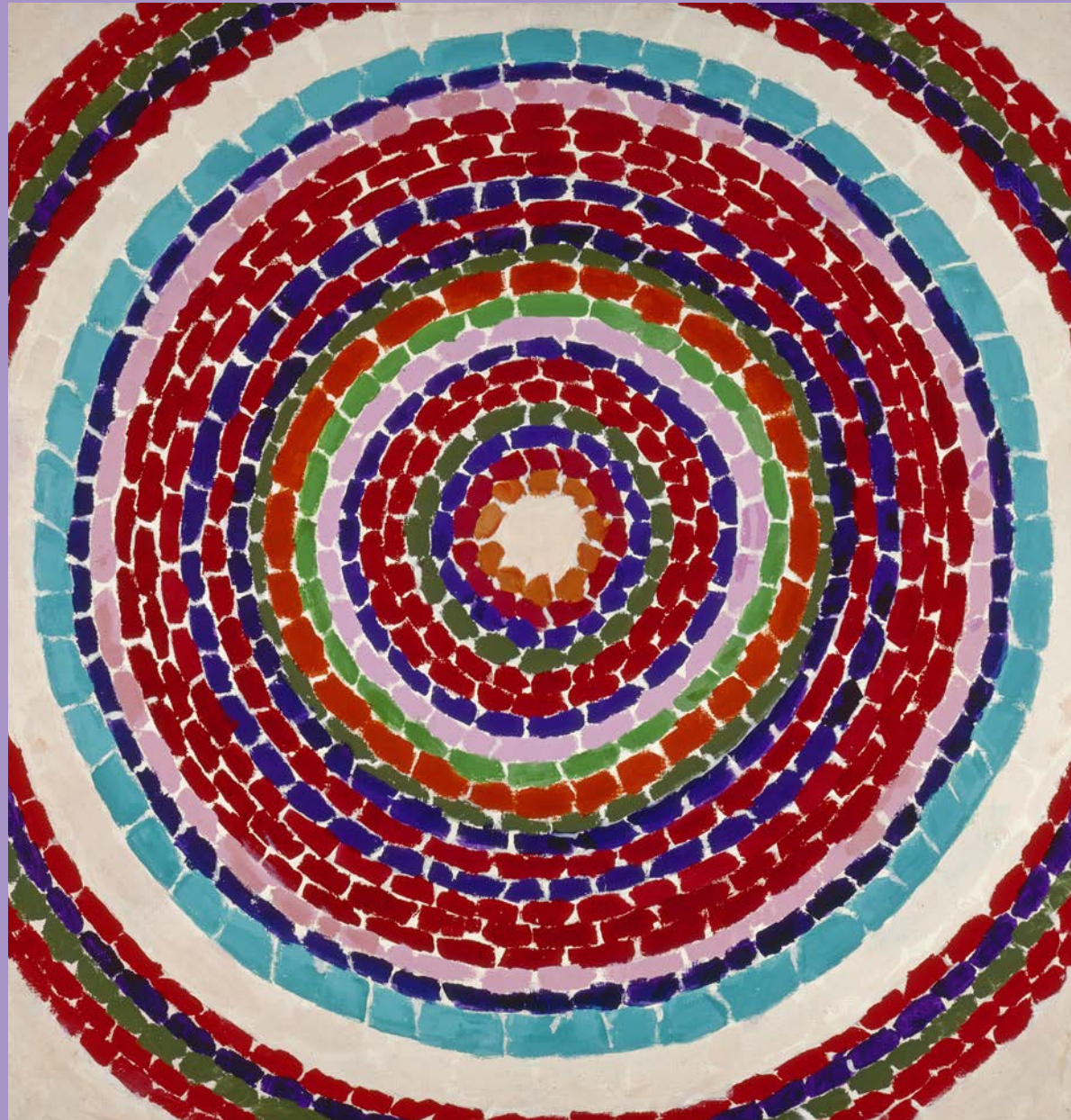




Henri Rousseau  
1910



# ALMA THOMAS



Alma Thomas  
**Pansies in Washington**, 1969  
acrylic on canvas  
National Gallery of Art, Washington,  
Corcoran Collection (Gift of Vincent Melzac), 2015.19.144

Alma Thomas loved to explore color — which she did as an artist and art teacher, teaching in Washington, DC, public schools for over thirty-five years. Many of her paintings include only one color or a few colors. Her paintings show her love of nature and music.

## LOOK

What colors stand out to you?

What shape do you see repeated in this painting? Can you count the number of times it appears?

Step back and look at the painting from far away. Does it look like anything to you? Step forward and take a look at the painting when you're very close to it. What does it look like now?

Imagine you could step inside the painting. What would it feel like?

What one word would you use to describe the painting? What do you see that makes you say that?

## MAKE

### Make a color square

You will need:

Paint sticks

Heavyweight paper cut into  
8 × 8-inch squares

Choose one color from your paint sticks. Use it to make different shapes and lines within your paper square. Use just one color, like Alma Thomas, to make small blocks of color that build a larger painting. Try experimenting — turn the square or hold the paint stick differently — to create new marks and patterns! With a friend or a group, try combining your color squares in different ways to make one larger, multicolored square.

## READ

*Planting a Rainbow/  
Cómo plantar un  
arco iris*  
by Lois Ehlert

*Little Leaders: Bold  
Women in Black  
History*  
by Vashti Harrison

## VOCAB BANK

**bold**  
**experiment**







